

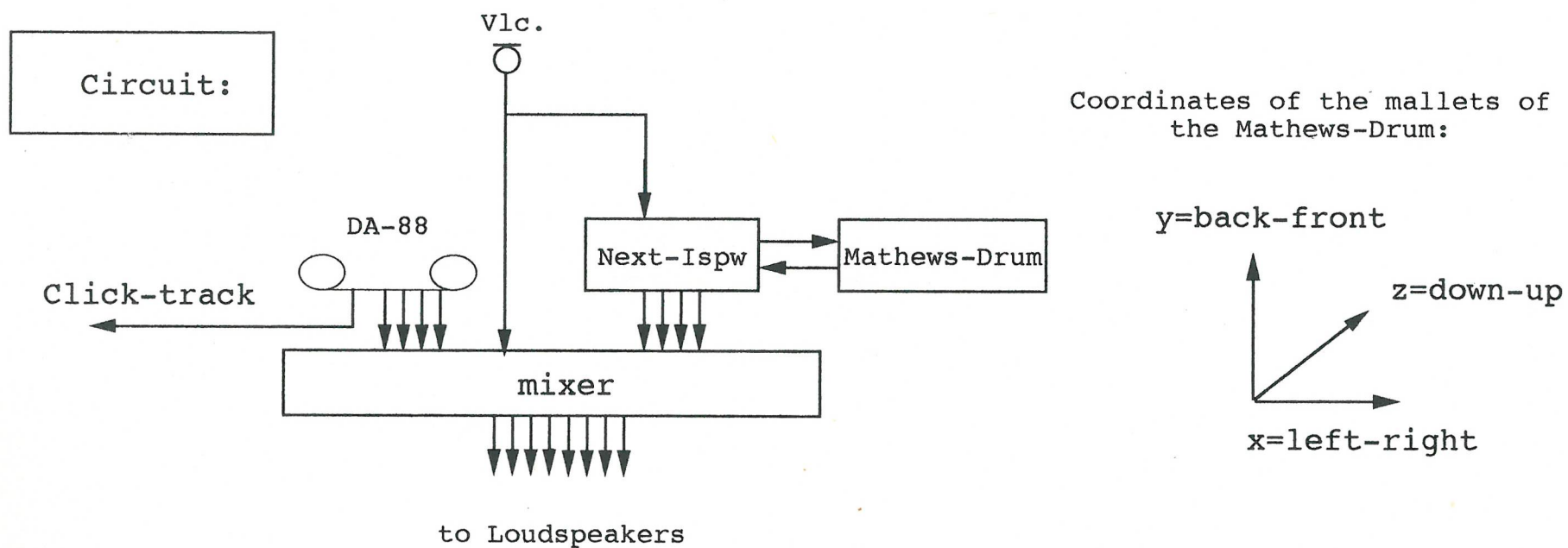
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Mesias Maiguashca

THE SPIRIT CATCHER

Version for Cello, ISPW and 4-Channel Tape

(1992-1993)



The Matthews-drum controls the transformations done by the Ispw-Synthesizer:

- Mallet 1 mixes the outputs of three modules:
x. direct; y. harmonizer; z. ring-modulator;
- Mallet 2 controls parameters:
x. Frequency of oscillator for ring-modulator;
y. Frequency of oscillator for the Lissajou-curve generator.

An extra player is needed for the Mathews-Drum. The intention of the circuit is to create instability, a certain irreality in the sound of the soloist. The performer is to do this improvisingly, according to taste and most important, the acoustics of the concert hall. This means that enough rehearsal time in the actual place of the concert has to be planned.

For more details take a look at the patch in the MAX-environment. The patch was developed by myself in the Electronic Music Studio of the Freiburger Musikhochschule and in the ZKM, Karlsruhe. My thanks to Pierre Dutilleux for his help.

The synchronization with tape is done by means of an acoustical or optical click track.

Scordatura for
cello:



sounds as written

The Spirit Catcher:



416811

0 00.0 03.9

II K1 S2 *ff*

I K1 S2 *ff*

Pizz. *ff* *sfz* *ff* sempre



15.3 25.4

II K1 S2 *ff*

I K1 S2 *f*

ff sempre *ff*



36.8 42.2

II K2 S2 *f*

I K1 S3 *f*

p *ff*



55.6

II

I K2 S2 *f*

ca. 3 Sek. simile *ff* *p* *f* *sfz* *ff*



1

3.9 4.8

II K1 S3 *ff*

I K1 S5 *ff*

sempre Pizz.

Stimme: *mf*

ff

$\text{♩} = 66$



18.8 26.8

II K1 S2 *ff*

I K2 S3 *ff*

mf *ff* *ff*



43.2

II K2 S3 *f*

I *ff* *sf* *ff*

ff *sfz* *ff* *ff*



49.8 50.8 56.2

II K2 S2 *sf*

I K3 S2 *mf* K2 S3 *sf/p*

ff *f* *ff*

3



2

0.0 7.8

II K1 S4 *mf*

I K1 S5 *ff*

ff *p* *f* *ff* *ff*

00 05 10

17.2 25.8

II K3 S5 *< f*

I K2 S3 *mf*

ff *ff* *ff* *ff*

15 20 25

39.9 43.0

II K2 S3 *< sf p*

I K3 S5 *mf*

♩ = ca. 100

p cresc. *ff* *Arco* *ff* *< ff >* *s.p.*

p cresc. *ff* *Arco* *ff* *< ff >* *s.p.*

30 35 40

II *cresc.* *f* *fp*

I

f *< f >* *s.p.* *sf p* *f* *p* *< ff >* *p* *< ff >* *pp* *molto s.pont.*

f *< f >* *s.p.* *sf p* *f* *p* *< ff >* *p* *< ff >* *pp* *molto s.pont.*

4 45 50 55

3

5.0 7.3

II K3 S5 *f*

I K2 S6 *f*

Stimme:

pp *ff* *molto* *f* *f* *f* *f*

s.p. → ord. s.p.

Pizz.

00 05 10

27.6 27.9

II K3 S6 *f*

I K3 S5 *mf*

Stimme:

mf *mf* *ff* ord. --->

15 20 25

34.1

II K3 S5 *f*

I

s.pont. *f p* *ff p* *ff* *ff* *p* *ff* *wild!* *s. wild!*

s.pont.

30 35 40

55.9

II K2 S3 *f*

I

Arco

Pizz. *p* *ff* *f p* *f*

s.pont. s.pont.

ord. → s.pont.

5

45 50 55